

WILL WILSON

Nítch'i Bilyaa'iz'áh - Naakidimíil yáázh bi'ąąn ashda' yihayéedáá' yaahalne'. Doo'ohodéétníida doo biniyé na'ach'ąąh atkéé'noodahígíí áádóó nihít hoogáatdi bíghahí diné adeit'ínígíí ta' ati' doolítii nítch'i dóó ch'il biih dahwiile'. Éí biniinaa nihe'iina' tahgo ááníígíí dóó tsxíłgo bee hasht'e'niná'doodáát. Yá'át'ééhgo Diné yigáátdoo áádóó binahagha' naashkaahgo iiná tahgo ááníł nidi as'ah bee náás yiidááldoo. Ákq doo'ohodéétníida doo baayáshti'ígíí éí hooghan nímazí tózis bee'ályaago biyi'na'nilt'q' doo biniyé. T'áá Diné bineest'q' nihwiileh doo náhwiiz'ąągóó dóó náhxinoot'íłdoo áádóó shánidzin daats'i dooleet dóó ta'daats'i nihíkéyah bikáá'góó chidéniil'íłdoo?

AIR LAB project by Will Wilson: Since 2005, Wilson has been creating a series of artworks entitled *Auto Immune Response*, which takes as its subject the quixotic relationship between a post-apocalyptic Diné man and the devastatingly beautiful but toxic environment he inhabits. The series is an allegorical investigation of the extraordinarily rapid transformation of indigenous lifeways, consequential dis-ease, and strategies of response that enable cultural survival. The latest iteration of the *Auto Immune Response* series features an installation of a hogan greenhouse, the *Auto Immune Response LAB*, in which indigenous food plants are grown. This project serves as a pollinator, creating formats for exchange and production that question and challenge the social, cultural and environmental systems that surround us.

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CHRISSIE ORR, SUSANNA CARLISLE, BRUCE HAMILTON & ROBERT JOHNSON

Sq' Bik'ehgo Na'adá - Nahasdzáán Nashch'ąą'ígíí bee hadilyaai nihinaa'góó dahólóonii dóó nihe'ó'ólníít bit nahaz'ąągi dahinii'ná. Yádíthit bii' sq' dahiníjaa'ígíí éi Nahasdzáán dóó nihikéyah bikáá' góó nida'ach'ąąhii nihe'iina' yit ahaąą nidei'nilgo nizhónigo ahit hinií'ná dóó nihit beehózinii, béé'diyii'tjii dóó dadíłzinii bit yit'łh. Dííjįdi ídahooníłgíí dóó t'áá' atł'idąą' sq' nidaakaagíí bik'ehgo nihá yit'íni nídoodleet biniyé.

Chrissie Orr, Susanna Carlisle and Bruce Hamilton with Robert Johnson's *Sq' Bik'ehgo Na'adá (We Live in Accordance with the Stars)* takes place on June 20th, at 16:09 MST in Window Rock at the coordinates **35° 39' 52" N 109° 03' 02" W**, an earth drawing inspired by the stars and created with materials and images appropriate to the unique environment and cultural communities of the Navajo. By bringing the constellations to the earth, the artists aspire to reconnect the earth with the sky and reflect unity, beauty, mystery, and sacredness. Through thoughtful collaboration and the convergence of cultures—contemporary and traditional—the project is meant to shift our ways of viewing the world, reconnecting us to what the stars have always been trying to tell us.

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MATTHEW CHASE-DANIEL

T'áá náhwíiz'áánít'ée' daakéyah adahwiis'áágóó tsin adéz'tsi, t'áá diné bitahgóó daahólónígíí yee hadéidiilaa. Díí nihí nihikéyah bikáá'gi éí dibé dits'ozí bighaa' dǫ́' at'aa'át'éeego yee héidiilaa, nihidibé bighaa' chiyoos'jid; aghaashzhijn, aghaatgai, dibét' ch'í'í, áádóó aghaatbéí. Tsin náqash k'aazhgo aghaa' biniist'óqgo bit'í'áago héidiilaa. T'áadoo lé'í nizhónigo aghaa' bee yist'óqgo hadil'jh nidi t'óó'jí niilyéehgo éí biních'i dóó náhattin, níchíil, níyol ádaat'ei, áádóó bíyoolkáát dóó bit' nináhá'hxááhgo néígah dóó nínáqsdóó yiibah dóó nídít'o'. Éídí kéyah biyi'ji' teezh náqdleet. Díí tsin hadil'jyeyé t'óó hwónízahíjí' nizhóniyee' teh, teezh dóó kéyah biyi'ji' nídahoodleet. Áádóó Diné adéít' ínígíí t'áá'attso nídahidit'ood/ nídahidizháash dóó nídahodleet, iiná bit' athqah náhaalye'go, nihe'iiná dó' t'áá'ákót'éh. Jóhonaa'éí bishánídiín nahaszáán bikáagi iiná t'áá náhoodleetgo áyósin, ni'íichííh, inda aniné, náásgóó'oochíít, iiná ahxééhwiil'zhíishgo náhoodleet.

Wool Pole is part of **Matthew Chase-Daniel's** ongoing series of site-specific pole sculptures placed in diverse environments around the world. Works in the series are made from locally collected materials which are part of each region's culture and ecology. *Wool Pole* uses Churro sheep wool, from local Navajo herds, in the four traditional colors. Over time, the sculpture will be affected by the elements. The balls and strands of wool will break down in a natural process of decomposition and redistribute their bounty into the surrounding landscape. The artwork speaks of the cyclical aspect of nature; of the relationship of the earth to the sun; of birth, death, and regeneration; and of our human relationships to these cycles.

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anna TSOUHLARAKIS

Ayídiji' nidi Nízaagóó Áhoonítígíí Bibqahdi - Hane' dííjidi bit nihit hazh'ánígíí éí béesh tichíí'ii nitsékeesígíí biyi'ji' nél'jigo, t'áá' anínígíí dóó t'óójinínígíí ałhiih yi'nilgo, éidi saad yik'iyoozohígíí dóó naach'qahígíí náasdi ahodoonítígíí yíhoolneh. Ákqonidi Anna yeenaalnishígíí t'áá' atk'idáq' áhoot'éhéę nákéé'násdláa nidi néich'qahígíí naanish dabidziilii hooleetgo néich'qah. Ólta' bidzilídóó t'ááyéego yaa'ííta'lá. Binaanish éí adahwiis'áágóó bádanel'j'h.

Edges of the Ephemeral is an installation by **Anna Tsouhlarakis** reflecting on interpretations of the Navajo creation story and our place within our current domain, the fourth world. Through a minimalist lens, Tsouhlarakis creates spatial constructions of reality and myth that converge at moments of pause where text and object illustrate predictions of the Navajo future. Her materials suggest a hindered return to the natural while her palette subtly evokes the industrial. Tsouhlarakis studied at Dartmouth College and received her MFA from Yale University. She has upcoming exhibitions at the Thunder Bay Gallery in Ontario and the Smithsonian National Museum of the American Indian in New York.

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DON REDMAN

Tsin íí'á nqash k'aazh bee hane' dóó nákéé' náháne' binah'ji' na'nitin,
tsin bits'ádaaz' áhígíí' éí biih daazhch'idoo biniyé atk'idastasígíí' níyol
yídiyilnááh áádóó nábat, éídí biniyé, éí náábatgo shádáahjigo
náyootbat' tsh. Itníí'gi bá'íí' áhąą bíya'diiyotgo yéégo náábatgo áyíit'ííh
dóó dah yidiitgis, yéégo náábatyéé yidiníí' t'óóhgo yaakót'ííh. Yéégo
níyolgo yéégo náábat' tsh, doo níyolgo éí t'óó níí'it'i'. Kéyah bikáá'
gi níyol chọq'íigo atsinilt'ish bee nida'deezdíin dóó teejin
hadahas'geedgóó kéyah éí nídahiilnqáh.

Don Redman's *Storm King* is a kinetic experiment. His wind totem is designed to make the invisible visible. When the wind pushes upon the airfoils, the object rotates. At a certain point, centrifugal force pushes the airfoils out from the axis of rotation, which reduces the speed. Working with the three natural laws of gravity, centrifugal force, and lift, the airfoils propel the object in a counterclockwise rotation. Depending on the velocity of the dominant wind, one law will override another, creating a harmony of movement. This movement will harness the wind to produce electricity which will power LED flood lights to illuminate the object. It is important that viewers know this piece is located on top of a coal-reclamation site.

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SHANE HENDREN

Tsé ninájihí - Nahasdzáán bikáá'góó t'áanahwiiz'áá nít'ée' bíla' ashdla'ii, Diné bikéyah bikáá'góó dóó idahwiis'áágóó, da'nítiin tahgóó dahodiyingo tsé ninádaajih nahaz'áágo át'é, tó hadasts'á'gi kéyah hadahwiisdzohgóó t'áá'áníiltso baa' ákqniidzindoo biniyé. Tsé ninájihgi t'áá yigáátshíí tsé bit' ahééhwiinidzingo sodilzindoo, ákwe'é hasodizin diits'ííh. Tsé éí hool'áágóó dahiná, iiná doo bee ninít'i'da, díí shíí bilagáana t'ahdoo ta' yíghááhda'á', t'áá bee dahozdísín nít'ée'. Diné niidlínígíí nihiláqai' diné yíldee'ígíí áttéedi tsé niini'ánígíí éí bee háát'i'go dííjígóó t'ahdii yit'ih, dahodiyin góó dahodízingo sodizin bee ahééhdaniidzin, tsé t'óó'ahayoi sinil téh, heishíí yíghah deeyááshíí ákwii tsé niidoo'áát dóó náás'oochíí'ígíí bee naniitindoo áádóó díníilzindoo, tsé sinilgi bee'ééhózin.

Shane Hendren, *tse ninajhi (Cairn)*: Cairns have been employed by the Navajo people since time immemorial. Noted for their spiritual purposes, cairns function as identifiers of water sources and as guide markers. They are still found and used throughout the Navajo Nation and beyond its borders. Cairns constructed of stone have the longest physical life span, but what really ensures their significance is their continued use by the people. Maintaining the cairn provides a continued connection to its place by passing on to future generations its purpose and relevance. In this way the cairn becomes an entity that ties the people to the place and connects all who recognize and maintain it, providing a physical marker for all to reference and relate to.

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raven chacon

K'ad Níyol dóó Jóhonaa'éí bich'í' hashtaat - Béesh díí' go idaaz' ahígíí éí yé'ii bichei déyíkááh nidahalingo atsinilt'ish bádaneel'zhee'ígíí disóqs nahalingo níyol beediits'a', béesh ahidít'náago bita'nidaaz'áhígíí éí diyogí naashch'ąą' nidahalin. Éí diits'a'ígíí Diné naadąą' yik'ájí sin danít'i' k'ehgo dadiits'a'. Naakigo éí shánídín bee hazhóó'ígo náábał, atsinilt'ish diits'a'ígíí éí ni'bikáá'góó hózhóníyęę bee' oonish ádaaniidíi hadahałniihígíí yik'iji' nilįh. Yé'ii éí t'áá'atk'idąą'yęę t'ąą' nihit anéit yitkeed, yéłti' dóó hwiitaatígíí yee nanihxilo'/nanihilo'.

Raven Chacon's piece, *Singing Toward the Wind Now / Singing Toward the Sun Now*, comprises four metal sculptures which function as musical instruments played by the natural elements. Each sculpture is designed to appear as an electrical utility tower, but incorporates Navajo geometries from traditional weaving and painting designs. Two of the towers function as harps: Their strings are activated by the wind, producing a soft, singing drone tuned to the key of Navajo corn-grinding songs. The other two are solar-powered oscillators producing a faint electronic beating sound. *Singing Toward* recognizes natural beauty within encroaching technological enemies. The geometries of the Diné people reclaim these monsters and shift them back into Talking and Singing Guides for our people.

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ANDREA POLLI

Yádiłhił be'astł'óh - Táa'go ahááh nániildéelgo bits'áądóó óhoo'aah; ahil hwiilne' dóó nihina'nitin dóó ídahwiil'aah t'áá'át'é hóneetehdii nihil nibééhwhiyoozjil, atk'idáą' dahane'yéę dóó íhoo'aah, Dinék'ehjí hane' dóó nát'áą'náháne' dóó bíhwiidoo'áłígíí t'áá'atłsogóó t'áánáhwíiz'áánít'ée' dóó Diné bikéyah d'íłjidi t'óó'ahayoi'at'ąą'át'éeęo bee dahane', dóó t'áá'átahji' atłah'ánáá'níł, béesh bee hane' dóó hodees'áąji' dóó t'óó'ahayoigóó bee'ahilwiilne', nihe'oodłá' dóó ninits'íis dóó bee yá'át'éehdoo, nihinahagha' dóó nihits'íis nihil niljidoo biniyé, bee hózhóęo yiidáátłdoo biniyé. Díí bee'éeéhózin dóóígíí éí niléí Díí'go ahihodiidzoojí/Yootó Hahoodzohji Diné ła' yiniyé nida'askáá' díí kéyah t'áá' Náhwíiz'áánít'ée' łahgo ahooníłgíí hadeiyísid.

Binding Sky by Esther Belin, Andrea Polli, and Venaya Yazzie is part of a three-fold experience that uses radio, oral history and education to bring greater public attention to the complexities of the inter-relationships between air, people and technology on the Navajo Nation and beyond. The project uses the medium of air to convey its stories, and brings audiences on a journey through Navajo country through broadcast radio and smart-phone apps. The oral history component explores, through interviews with tribal members with varied expertise, how the changing cultural landscape transforms spiritual and physical health. Site-specific components include the construction of benches—placed in the Four Corners region of New Mexico—which allow participants to personally observe this transforming biosphere.

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